

New York Tribune

Weekly Review of the Arts

ART—MOTION PICTURES

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The Stage and its People

Sketches by Jefferson Macnamer



Charley Lawrence tells Hortense Alden he's gonna marry her in "It's a Boy!"



Alfred Lunt
"Banco"

Lola Fisher
"Banco"

Ethel Barrymore
"Rose, Bernd"



Our impression of the strength of Caliban in "The Monster."

The Theaters

Mr. Galsworthy's "Loyalties"

By Percy Hammond

ALL of us have our favorite faults to find with Mr. Galsworthy's "Loyalties." In a work of so high an order by so great a thinker and dramatist we have the right to shift our loose standards and cavil at things which in a play less patrician we might disregard. Mr. Galsworthy knows life and knows how to transfer it steadily to the stage. Sometimes in his crusade-dramas he has not been altogether square; and in "Strife," "Justice" and "The Silver Box" his fine sympathies were degraded, by his utterance of them, into prejudices. The very title of "Justice" was a sneer. He is, occasionally, not good at argument, being inclined to quiet excesses in his sincerity. But in "Loyalties" he is the most interesting of the serious gentlemen of the modern drama.

Some playgoers may think that the hard, bitter, elegant De Levis in "Loyalties" is no more a symbol of the Jew than Shylock or George Sidney in "Welcome, Stranger!" They may think that Mr. Galsworthy has been a bit frugal in bestowing virtues upon the Jew, De Levis, while he has been lavish in bestowing vices upon the Christians in the play. De Levis is praiseworthy only in three minutes of the story—when he goes to Captain Dancy's flat to show that he is not afraid; when he warns Dancy's lawyers that Dancy is about to be arrested for stealing his money; and when he says, as Shylock might have said: "You call me a damned Jew! My race was old when you were all savages. I am proud to be a Jew!"

My objections to "Loyalties" are petty. I am not in the least indignant because it was an onward Christian soldier who stole De Levis's money at the Winsors' house party; nor that some of his friends were mean enough themselves to suspect him. But I could not understand why these likeable English people tolerated so ignoble a bounder as they said De Levis was—Jew, Moslem, Presbyterian or Seventh Day Adventist. Such austere Episcopalians as Lord St. Erth, General Canynge, Lady Adela Winsor and her husband did not need his money; nor could they have enjoyed his society. They scorned him as rather a "swine," obnoxious in dress and demeanor; and spat in a way upon his gabardine. "Oh, Charlie," said Lady Adela, the Jew's Christian week-end hostess, "De Levis looked exactly as if he had sold me a carpet when I was paying him my bridge money." You find it difficult to imagine the chill old St. Erth and Canynge, the azure major general, acting as sponsors for the party, ill-mannered and unattractive bounder in their London clubs, and you doubt them, though they are Galsworthys. De Levis "don't belong," as the hairy ape would say. How different and squarer it would be if Mr. Galsworthy had made De Levis a gentleman, as well as a Jew. He will do so some day, no doubt.

Aesthetic pleasure and intellectual satisfaction are had in "Loyalties." Its "idea" is dramatic, its development likewise, its characters are interesting persons, and their speech and behavior are lucid, simple and on the level. Not much occurs in it that you cannot believe.

Following are brief minutes concerning things which should or should not be gone to:

"It's a Boy!"—William McQuire, a canny playwright, shows us how he showed in "Six Cylinder Love" the tribulations that may happen to newlyweds who, as the poet has it, bite off more than they can chew. Commercially successful in Carbondale, Pa., they move to New York, expecting to be New Yorkers; and they are. Gay nights, sniffing at the streetcars and the buses, and neglecting the baby boy. Bridge debt, discharge, humiliation, remorse and beginning life anew. . . . Salubrious corned beef and cabbage, savored with the usual condiments of the Broadway drama.

"Banco"—Miss Clare Kummer's rather bright adaptation of some French frothiness which involves Mr. Alfred Lunt as a wild-eyed gambling Frenchman of the jumping-jack type, who is subdued by and who seduces Miss Lola Fisher. An effective conflict—Miss Fisher, who is likable, against Mr. Lunt, whose activities are those of a panting faun. They come together at the end, making the farce a minor tragedy.

"East of Suez"—In which Miss Florence Reed, as the devastating Russian offspring of an English father and a Chinese mother, makes trouble for the western men who kiss her upon her red, red mouth. It is a colorful melodrama by W. Somerset Maugham, who is, no doubt, abashed by it, as all the great writers are sometimes abashed by their minor works.

"The Exciters"—A pretty bad show by Martin Brown, who is a good and earnest dancer, but who, unhappily, seems to have written "The Exciters" with his hands instead of his feet. Miss Tallulah Bankhead, the most celebrated of the Forty-fourth Street Southern belles, appears in this harmless theatrical moron as a bizarre something or other who has nice legs to strap a gun upon; and a passion for a gibbering, good looking burglar (Alan Dinehart).

Every Man in His Own Humor

Aristophanes and the Minskys

DEAR SIR: Aristophanes has nothing to do with this letter, except the chances are nothing he ever dashed off on what answered for a typewriter in his time ever made the Greeks laugh any more than the Minskys Brothers "Burlesques" at the Park Music Hall made me laugh the other night.

Tom Howard may be no Charles Hawtrey, but neither is Charles a Tom.

Perhaps I am a prejudiced witness, as I always find that a finger tilting my ribs makes me chinchinate to more purpose than a polite gesture indicative of such an intention. I find, while I am quietly amused while reading "The Birds," that I become most hilarious when a low comedian calls another "low comedian" a piece of cheese.

By straddling from Second Avenue and Houston Street (as I understand it) to Columbus Circle the Minskys, it seems to me, not only have thumped Broadway between the eyes with a lemon meringue pie, but also have at least shown fair symptoms of having provided it with a new institution—"Note 1—Dancing in the foyer. Note 2—Even the ladies may smoke."

Maybe there is no logical connection. But the evening with the Minskys (they put on "Strut Miss Lizzie," too, didn't they?) brought memories of Hammerstein's Victoria.

Many a time have I wandered disconsolately home from a musical comedy vowing "never again." I walked briskly home—two miles and more—from the Park Music Hall, still grinning in retrospect.

Let there may be some confusion as to my dramatic predilections, it might not be out of place for me to mention that I enjoy very much such plays as "The Truth About Blazes," "The Dover Road," "Mr. Pim Passes By" and "Madame Pierce." I like to smile with John Drew. But I also like to lean back in my seat and howl with Tom Howard.

I have less hesitation in writing in such fulsome measure because on a night early in the week every seat in the Park Music Hall was occupied and there was a fringe of railbirds in back.

A British cousin who accompanied me said early in the proceedings that he wished there were less "brawns" in the "bally orchestra." But he laughed so loud before the evening was over that it is doubtful whether the "brawns" could have been heard.

Dr. Charles C. Pease, the eminent antagonist of tobacco smoke, possibly might not be entirely satisfied with the atmospheric conditions. But apparently the Minskys are working out their destiny without the doctor's counsel.

My hat's off to 'em.
T. DANFORTH DIXON.

New Theatrical Offerings

"MALVALOCA"—A modern Spanish play by Serafin and Joaquin Alvarez Quintero. It will be presented as the first offering of the Equity Players, a co-operative group of the Actors' Equity Organization, to-morrow evening at the Equity Forty-eighth Street Theater. In the cast are Jane Cowl, Angela McCall, Marietta Hyde, Lillian Albertson, Jessie Ralph, Lenore Norvelle, Louise Glover, Hale Margaret Fareleigh, Grace Hampton, Lillie Brownell, Edith Van Cleave, Rollo Peters, Frederic Burt, Marshall Vincent, Frank I. Frayne, Claude Cooper, Edward Cullen and John Parrish.

"THE YANKEE PRINCESS"—A. L. Erlanger's production of the American adaptation of "Die Bajadere," the Continental musical play, comes to the Knickerbocker Theater to-morrow night. Emmerich Kalman wrote the music and the American book is by William Le Baron. Bud de Sylva wrote the lyrics. Vivienne Segal sings the title role, and among others in the cast are John T. Murray, Thorpe Bates, Vivian Oakland, Frank Doane, Roland Bottomley, Princess White Deer, Royal Tracy, Colin Campbell and George Graham.

"THE LADY IN ERMINE"—The Shuberts will present this musical play at the Ambassador Theater to-morrow night. For more than a year it has been running at Daly's Theater, London, under the title of "The Lady of the Rose." It is the work of Frederick Lonsdale and Cyrus Wood, with music by Jean Gilbert and A. G. Goodman. Included in the cast are Wilda Bennett, Walter Woolf, Robert Woolsey, Helen Shipman, Ignazio Martinelli, Gladys Walton, Harry Fender, Mlle. Rodriguez, Marie Burke, Detmar Poppen and Timothy Daly.

SIR HARRY LAUDER—The Scotch comedian will begin his American tour with a week's engagement at the Lexington Theater, starting to-morrow night. He is to sing two new songs in addition to many of his old favorites. Included in the company of entertainers associated with Lauder are Winona Winter, Gintaro, De Pace, the Brothers Gaudsmith, Unith Masterman and others.

"DOLLY JORDAN"—John Cort will open Daly's Theater (formerly Sixty-third Street Theater) on Tuesday evening with this romantic costume play by B. Iden Payne. The play is a study of Dorothy Bland, who was known as Dolly Jordan. Josephine Victor heads the cast, which includes Hartley Power, Walter Rignham, Whitford Kane, Catherine Calhoun, Donnet, Marion Abbott, Langhorne Burton, George Ryan, Reginald Carrington, Shirley Gale, Jill Middleton, Burdette Kapper, Kevitt Manton, Denise Corday, Alphonse Ethier, Vernon Kelson, Amelia Gardner, John Rogers, Charles Esdale and Harold Schazghe.

"THAT DAY"—Richard C. Herndon will present Louis K. Anspacher's new play at the Bijou Theater on Tuesday night. Helen Holmes, Hedda Hopper, Betty Lantry, Frances Nelson, Agnes Atherton, George MacQuarrie, Frederick Truesdell, Robert Harragan, Edward Fleming and Alfred Swenson are in the cast.

"REVUE RUSSE"—Maria Kozneff, assisted by her company of Russian artists, begins her New York engagement at the Booth Theater on Thursday evening under the direction of Elisabeth Hasky and the Shuberts. Most of the settings and costumes have been designed by Leon Bakst. The program is said to embrace a repertoire of human emotions ranging from poignant grief to grotesque farce. Mme. Kozneff and M. Georges Fomskovsk play the leading roles.

"THE EVER GREEN LADY"—This play will come to the Punch and Judy Theater on Saturday night. It is a comedy by Abby Merchant, staged by J. M. Kerrigan and presented by David Wallace. It marks the introduction here of Miss Merchant as an author and of Mr. Kerrigan as a director. Beryl Mercer, Robert T. Haines and Mr. Kerrigan play the leading roles, and the others are Jane Meredith, Charles Ellis, Elsie Emmott, Jack Murtagh, Beatrice Miles, Andre Corday, Thomas P. Tracey, Sam Janney, Alheri E. Powers and Frances and Jimmy Dapley.

Mme. Kozneff's Blushing Ear

A raw beef poultice is a gem to hang in the ear of thought! It comes highly recommended by Mme. Maria Kozneff, a Russian prima donna and danseuse. Profane eloquence is transmuted into heavenly when it approaches those pink and shell-like audient avenues—and hers are the pinkest and most shell-like ears in the world if her press agent, as all press agents do, tells the truth. And they are kept so by the sustaining grace of raw beef applications.

The tale telleth that for the last ten days the management of the Ambassador Hotel has been greatly concerned by the quantities of raw chopped beef ordered twice a day into Mme. Kozneff's apartment. If Madame ate her beef raw, reflected the management, well and good. But if she were cooking over the gas in a manner of light housekeeping, the practice would have to be stopped as an infraction of the rules.

Timidly—because Madame is a temperamental person—the managing director approached her room. He discussed the weather, her art, the future of the drama in America and a dozen other topics. Then he mentioned the chopped beef.

"Voilà!" exclaimed Madame. "The chopped beef?" It is for my ears; but don't tell any one. For many years I have used it on my ears. Poultices, you see, it is the secret of my ears, which are so pink!"

But, really, where did she get that blushing ear? Music spoke and it came out to hear.

London Stage

By Warre B. Wells

LONDON, Sept. 15.—"Body and Soul," Arnold Bennett's new play staged here this week at the Regent as almost the sole enlivening feature of a dull fall season, really is matter more for the social gossip writer than for the dramatic critic. It is a brilliant but essentially unimportant piece of fooling; but it poses a question—a social, not a dramatic, question. "Who, or what, is Lady Mab Infold?" That is what London—or rather that relatively small section of London which takes stock in such matters—has been asking itself since Bennett's new play was put on.

On the answer to this question depends a real judgment on the play. If Lady Mab is to be considered as a type, then Bennett's elaborate burlesque, clever as it is, hardly justifies the importance of authorship and production. But if one is to believe that Lady Mab is intended to suggest a certain personality in English society, then "Body and Soul" is one of the most bitingly satirical attacks ever launched by any author against an individual.

Bennett himself refuses to be drawn. "The picture of the girl," he said in an interview, "presents all the facts of the case, and, of course, the cap can fit, but" he paused dramatically—"I prefer to leave the question open for the public to decide," he added with a smile.

Outside of the portrait, or caricature, or study, or what you will, of Lady Mab, there is nothing much to "Body and Soul." Lady Mab is the daughter of a marquis. She is the idol of the picture papers, the frivolous leader of society, the girl who made grand opera popular, and the announcement of whose engagement "knocked the peace treaty to bits." She has a hunger—and a genius—for self-advertisement. Cabinet ministers tell her secrets. Artists paint her.

Before her marriage Lady Mab decides to indulge in one last glorious "stunt." There is ready to her purpose Procopio (Halleluway), the great spoof spiritualist, who can transfer souls from one living body to another, and there is on hand also a typewriter salesman, a type-writer girl is to be duped into believing that she is Lady Mab and Lady Mab will pose as her secretary. But, as the play progresses, it is not so easy to fool. She fools Lady Mab that she is being fooled, carries off her ladyship to Bennett's inevitable "Five Towns" of the pottery-making Midlands, gives away a hundred million dollars to her money and finally wins her fiancé for herself. At the end Lady Mab decides to go to the United States and lecture on "The Effect of Great Advertisements on Morals" and similar subjects, because "apparently" that is what America is for.

The Playbill

A Bulletin of Who's Who and What's What

By Beauvais Fox

PILGRIMS of the stage returning from abroad say that two bright fames in our theater have crossed the Atlantic. ARTHUR HOPKINS and the THEATER GUILD are virtually the only names among American producers that excite any interest in Berlin. Mr. Hopkins has become known on the Continent as a discriminating entrepreneur, and he has an ardent following. The Dresden Theater Arts exhibit gives considerable space to specimens of his stagecraft. The work of the Theater Guild is in high repute. This organization is best known as a buyer of good plays. In Paris, of course, F. Ziegfeld jr. shines high in the vaulted sky as a preceptor in revue. . . . PHILIP GOODMAN,

whom historians of the theater will grave on monuments as the man who shamed DON MARQUIS into dramatizing "The Old Seek," recently arrived from Germany, bringing sheaves of plays which are to be done in association with Mr. Hopkins. The most important is HOUSECLAY'S "Man-Kind," which MAX REINHARDT made five attempts to produce. And there are "The Son," which is enjoying an unusual run in Germany; "Gas," by KAISER, author of "Morn to Midnight"; "The Black Son," by FREDERICK WOLFE, which is a version of Anatol France's "Penguin Island," and a tremendous piece of nonsense; "Nine Points of the Law," a beautifully plausible shocker by HERMAN SCHEFFAUER; "Bluff," by ELSIE OETEN, and "Dollar," a satire on the American millionaire, in which Germany takes revenge for our share in licking her in the war. . . . FLORENCE REED expects at least a season's run in "East of Suez." When she finally returns to the management of CHARLES DILLINGHAM he will choose for her vehicle one of four plays, which are now being written. Mr. Dillingham is also to present her in two PINERO revivals, plays which theatergoers have been asking for. Miss Reed will appear in "Iris" and "The Second Mrs. Tanqueray." . . . PERCY POLLOCK, who plays an old man's part in FRANK CRAYVEN'S "Spite Corner," will be starred in a similar part by JOHN GOLDEN.

It is likely that NAZIMOVA will return to the speaking stage this season. HENRY BARON, who is seeking a star for Andre Picard's "Bon Homme," sent her the script of the play, with an offer of \$2,000 a week to appear in it. She did not accept, but asked the producer to submit other scripts to her. The part offered Nazimova is an Apache dual rôle. . . . JOHN BARRYMORE'S "Hamlet" is the next production to which ARTHUR HOPKINS will turn his attention, now that ETHEL BARRYMORE'S repertory season at the Longacre has been launched. The report that "Hamlet" would force "The Old Soak" to seek a theater other than the Plymouth can safely be denied. Don Marquis's play is doing entirely too well to move it from the Plymouth, even to another New York theater. Rather will Jack have to seek a house. It would not be at all surprising if "Hamlet" would go into the Broadway Theater. . . . DONALD BRIAN, it is said, has been engaged for "Up She Goes," the musicalized "Too Many Cooks," by FRANK CRAYVEN, which WILLIAM A. BRADY will produce.

Attaches of the Eltinge Theater are finding it difficult to accustom themselves to the present behavior of audience at the Forty-second Street playhouse. For two seasons during the runs of the two farces, "Ladies' Night" and "The Demi-Virgin" loud was the laughter of the seatholders.

The quietude which prevails at performances of "East of Suez," the Maughan melodrama, is almost funereal in comparison. . . . JOSEPHINE ROYLE, daughter of EDWIN HILTON ROYLE, is playing the rôle created here by KATHERINE CORNELL in "A Bill of Divorcement," on tour. . . . ROYLE, by the way, has completed a new emotional drama. . . . One hears that WILLARD ROBERTSON, who is appearing in "Whispering Wires," has sold a play to MARGARET ANGLIN. . . . EVERETT BUTTERFIELD and FREDERICK LEWIS have written a comedy which they call "Paddling Your Own Canoe." . . . "The Star Sapphire" will come into New York as soon as an appropriate theater is secured. When the ROBERT HOUSUM play which E. RAY GOETZ is producing finally reaches Broadway JOHN MILTERN will be seen in the rôle which CLAUDE KING played during the tryout weeks. King recently returned to California to appear in "Bella Donna" with POLA NEGRÍ. . . . Bataille's "The Love Child" will be seen for the first time at Hempstead on Wednesday night. Following performances in White Plains, Hartford, Springfield and Providence, AL WOODS will bring it to the city. . . . A one-night stand company of "The Demi-Virgin" is now rehearsing. . . . "The Bat" is soon to return here for ten weeks on the subway circuit. It will begin its tour of the outskirts of the city at the Shubert-Riviera on October 9. WAGENHAUS and KEMPER, who put the play on, think that road business is great. All you have to do is deliver the goods, they say. For instance, "The Bat" has played four engagements of a week each in Detroit. Here are the figures in order, taken right out of the firm's books—\$18,528, \$16,217, \$14,975, \$15,541. The figures for similar engagements in Baltimore are: \$18,247, \$14,106, \$15,039, \$15,830. The play is certainly showing consistency. . . . After E. Ray Goetz presents "The Star Sapphire" here WILLIAM H. GILMORE will start rehearsals of "Hayseed," which will be Mr. Goetz's next production. It is a play with music by A. E. THOMAS. BRIAN HOOKER and GEORGE GERSHWIN. Engaged for the east so far are MR. and MRS. JIMMIE BARRY, well known in vaudeville, and OLIN HOWLAND. . . . ABBY MERCHANT, whose comedy "The Ever Green Lady" comes to the Punch and Judy on Saturday, has another play, "The New Englander," which will be produced during the season. . . . MARGUERITE MAXWELL, who is playing in "East Side—West Side" at the Nora Bayes, is to be starred next year in "The Uncommon Heroine," now being written by HENRY HULL and LEIGHTON OSMUN, authors of her present vehicle, it is reported. . . . MAX MARCIN and FREDERICK STANHOPE will present "The Faithful Heart" at the Apollo Theater, Atlantic

(Continued on page four)